



IAML Bibliography Session – Annual Report 2021

Stefan Engl, Austria (chair) - Beatriz Magalhães Castro, Brazil (vice chair) - Jennifer Ward, Germany (secretary)

The Bibliography Section presented the session "Printed music as source material: typography, monuments, critical editions" at the 2021 IAML Congress on Tuesday, July 27, 2021. At its highest point, 91 people were in attendance. The session was recorded and is available online for IAML members through the IAML website.

Elections

The session began with elections. The new officers are: Stefan Engl (Wienbibliothek im Rathaus, Vienna), chair (2nd term), Matthias Pernerstorfer (Don Juan Archiv, Vienna), vice-chair (1st term), and Jennifer Ward (RISM Editorial Center, Frankfurt), secretary (2nd term).

Program

Chair: Stefan Engl (Wienbibliothek im Rathaus, Vienna)

Cynthia L. Piris Garcete (Universidad Complutense de Madrid): Sine notis missals: How to identify printers by their music typography

Cynthia L. Piris Garcete showed how characteristics of printing type can help the reader recognize where a music edition was printed, even if the item lacks a title page. The study focuses on music from Spanish territories printed between 1570 and 1738 with square notation (not polyphony). A total of 223 editions were studied.

In this study, measurements of key printing elements were taken, such as the C and F clefs, the longa and brevis notes, the custos, and staves. These details provide precise points of reference that can facilitate comparison between printers, and even help one quickly differentiate between Spanish and non-Spanish prints. Comparisons were also made of distinctive features of publishing houses in Venice, Rome, Antwerp, Milan, and Paris, with the differences consistently noted. As an example of an application of the methodology, a page of printed music was shown with measurements and remarks concerning the key printing elements (as mentioned above). Many potential printers can be eliminated just by looking at the clefs, and after further examination the page was localized to Tipografía Regia of Madrid. At the close of the presentation, the importance of joining forces and sharing knowledge was emphasized, given the vast number of printed editions in existence.

In the discussion, it was pointed out how some pages from older printed books were reused for book bindings, and one might potentially be able to identify these fragments using the methods outlined above (provided enough data has been collected; the data in this project focuses on Spanish editions). Another question concerned printed text (i.e., the words underlaid to music) and whether that element might have been contributed by someone other than the typesetter of the music. Though Piris Garcete has not observed any inconsistencies in this regard, she does note that sometimes music appears in separate sections at the ends of books, which opens up the possibility that a different printing press was responsible for the music (vs. the main body of the book).

Alla Semenyuk (Russian State Library, Moscow): Russian printed music in the national project “Culture: Book Monuments”

Alla Semenyuk shared the project “Culture: Book Monuments” (2019–2024) with us through a pre-recorded video. The project involves many different kinds of books held at libraries around Russia and includes printed music in its scope. For music, the focus is on editions printed between 1730 and 1850 and includes significant first editions as well as books with ownership markings (bookplates, names of owners) and interesting bindings or illustrations. A core part of the collection includes Russian church music, which is usually sung in unison a cappella using kryuki (“hook”) notation. Music by European and Russian composers is also well represented, in particular songs, music for piano or violin, and instrumental methods (piano, wind instruments, violin). Digitized materials can be found on the [portal of the National Digital Library](#) and [the Book Monuments](#). Music publications are included in the latter ([Российские нотные издания](#)). Here the user will also find historical background information. The presentation finished with a tour of the music publications in the digital library. Many of these publications are receiving wide exposure for the first time thanks to this portal.

Marcin Gmys (Polskie Wydawnictwo Muzyczne and University of Adam Mickiewicz, Poznań): Critical source editions: a reservoir of historical knowledge or a tool for promoting early music day

In the final paper of the session, Marcin Gmys focused on critical source editions in Poland of music between 1795 and 1918. The tradition of critical source editions started after the end of World War II, when the publisher PWM (Polskie Wydawnictwo Muzyczne) began a concerted effort to consolidate the music of Chopin and other Polish composers. Over time, research methodologies and editorial principles were developed for the critical editions, which were aimed at scholars and performers alike. The project “Heritage of Polish Music” will locate Polish music across Europe, digitize the sources, and make them available to wide audiences through many different outlets.

The 19th century has left us with gaps in Polish music as seen through publications: only two scores for Polish operas were published, though chamber music fared slightly better. Attention to source materials picked up somewhat in the 1870s, when the Warsaw Music Society was founded and which encouraged the collecting of music manuscripts for certain composers. Unfortunately, many historical sources were burned during World War II. There are basically only six Polish composers who have received modern critical editions: Chopin (which took over 50 years to complete), Mieczysław Karłowicz, Karol Szymanowski (both almost now complete), Ignacy Paderewski, Karol Lipiński, and Henryk Wieniawski. Many more composers await equal scholarly attention, and the Heritage of Polish Music project will help fill this gap. One example of the project’s success is a critical edition of *The Supposed Miracle of the Cracovians and the Highlanders* (1794) by Jan Stefani, a very popular opera that lacked an authoritative performing edition. A critical edition is now available and a recording has been made. Such materials allow a full scholarly assessment of the work and its influence on composers such as Chopin, and similar insights can be gained with the other works in the project currently undergoing similar editorial treatment.

After the presentation, the discussion centered on Jerzy Fitelberg and Polish organ music. Concerning the latter, the works of Feliks Nowowiejski are currently being edited (including organ symphonies and concertos for organ).